This may be heralded by whistling from above, made by a kusiut sent with a whistle to a neighbouring mountain for the purpose, by a thud on the roof, likewise made by an accomplice, or no intimation may come. The dancer utters a low call, sometimes begins to wŭk in circles with bent head, or act in some other peculiar manner, and a whistle sounds repeatedly. The uninitiated are at once expelled from his house and a herald informs the village that something peculiar has come upon the dancer. The kukusiut gather in his house, where the singers sing a song they have composed for him, the theme being either his patron or the land above. After listening closely, the kukusiut join in and practise until it is familiar. The dancer may or may not perform; if he needs practice, he does so, otherwise not. Until recently, two songs were composed for every normal kusiut dance, and the second is often practised on this night. If the hour is not two late, the singers may choose to beat out a number of the s ngs of those kukusiut who havealready performed during the ceremonial season; this is purely for practise. A meal, provided by the dancer and his family, is then served. The singerXs then beat out one of the dancer's songs to which he dances, concluding the evening's performance. Novices and those who have already danced during the seasontake up their abode in X the dancer's house, where they remain for the ensuing four days and nights.

The second day is nusiutals p. Quite early in the morning a herald calls the kukusiut to X.'s hous e, an invitation which only as many as wish to do so accept. If a second song was not composed and practised on the previous evening, it may be dome at this time. A number of kukusiut are sent to the forest to cut wood for masks, the number of sections required depending upon the number to be used. In the evening all the kukusiut assemble in X.'s house, to practise his first song and learn his second, if this has not already been done. The makingof the masks is allotted to different kukusiut, usually in accordance with X.'s wishes, although a marshal normally allots the actual tasks.

The third day is gotł m. Those to whom mask making has been entrusted assemble early in Xxkxxk the dancer's house to start their work. About noon they are provided with a meal, to which other kukusiut may be invited. By late afternoon most of

the work has been accomplished. The chips are carefully swept up and burnt and the house tidied rwady for the uninitiated who will be invited during the evening. On either this day or that preceding a platform, with raised sides is built behind the fire on which the dancer can conceal himself and where he is supposed to remain during the remainder of the four days. About dusk the kukusiut are calledx in. The singers take their places behind the fire, Cannibals, Breakers and Scratchers in one of the back corners, where a matting enclosure may have been constructed for them, and the remainder are grouped without distinction around the walls. In Kimsquit, though not in Bella Coola, one of more of the masks may be displayed, suspended from a sloping pole behind the fire. If the singers think it necessary, they may practise the dancer's two songs once more. Then the uninitiated are called in, taking their places near the doorway. The singers beat out one of the dancer's songs and he dances in time to it, and the same is repeated for his second song. After some delay, and delay appears to be one of the requisites of every kusiut performance, they strike up the songsof either a novice or a kusiut who has already had a call during the ceremonial season. Each of these dances to his two songs. Late in the season, when many kukusiut have performed, only one song may be used to prevent the ceremony dragging on to an interminable extent. In any case, it lasts for most of the night. When all have danced, the uninitaited are explled, with the exception of the s saok to whom, as guests, a meal is served. Then they too leave and the kukusiut eat together. Finally, the singers strike up one of the dancer's songs, and he dances to it to end the evening's rites.

The fourth day is n us m, "That which is Opened". During the day the carpenters work to complete the masks, and towards dusk the house is again put in order. The kukusiut are summoned, if necessary again to practise the songs, and always to arrange who shall wears the masks, a matter left to the marshals and the carpenters. Then the uninitiated are called in to see the masked figures and watch anydrmatci representation. After their exclusion, the masks are burnt. Then the kukusiut gather outside the dancer's house where his song is song once more to send his call back above. Frequently another kusiut now receives a call, so that the

the back-room itself, while the kukusiut gather to listen to and learn the song which the singers compose for the dancer. For the next four nights all the novices, as well as all who have danced previously during the season, live in the dancer's house.

The second night is nusiutals p. During the day certain kukusiut are despatched to the forest to collect wood for masks, and in the evening when they gather, the tasks of making them are allotted to the carpenters. The previously composed song is practised, and sometimes a second is composed.

The thid night is got± m. During the day the masks have been made, and in the evening the uninitaited are summoned. In Bella Coola, though not in Kimsquit, they see the masks. The singers beat out the tune, and sing the song of every kusiut while the owner of each dances. who has performed during the year. Particularly near the close of the season this ceremonial may last for hours.

The fourth night is n us m, "That which is Opened". This is the night of the dramatic performance in which all the masks are used, while Ano°likwotsaix"explains" the meaning to the uninitiated. Then the latter are ejected and the masks are burnt. Usually some other kusiut now receives a call, so that the n us m of one dancer is likewise the ts xtamem for another. The kukusiut assemgle in the latter's house, and the uninitiated are allowed to return to that from which they had been ejected.

A word might be said about the kusiut paraphrenalia, although much of this will have to be described in detail for special dances. Boas (1) figures a large number of kusiut masks and gives such an admirable description of them that little need be said. They are carved from the solid, either beech or alder, and each carpenter endeavours to make a striking effigy of the deity portrayed. Ano°likwotsaix is made at every dance and has become so well standardized that she can always be recognised. The same is true for Thunder, Echo, the Haohao, the Laugher, the Hermaphrodite, and a few other supernatural beings, but so much variation occurs in many that even a kusiut of much experience cannot always tell what being is represented. The masks are painted, and sometimes the designs make clear the being, when the carving fails to do so. Verisimilitude of design is not considered necessary to decieve the uninitiated. With few exceptions,

hereafter to be noted, kusiut masks are burnt at the conclusion of each ceremony. The origin of this practice is probably to avoid danger of the uninitiated seeing them. The Bella Coola state that this is one of the most striking differences between their practices and those of the Bella Bella.

Next in importance to maks are whistles . The large, cone-shaped form used in a saok ceremonial is replaced in kusiut dances by a smaller type consisting of portions of wood glued together, which can be blown with ease from beneath the concealment of a blanket. During the summer all these whistles are kept by one individual, usually one of the marshals. The writer has not specific information concerning the ownership of these whistles, but believes that any kusiut can make one, or have one made for him by a skilled carpenter, and that their being kept by one individual during the winter is merely for convenience.

In some dances there are special objects used in connection with dramatic performances, such as bull-roarers, wooden representations of animals, birds, or miniature human beings. The most striking object of which the writer heard was a pipe formerly used at Tal io, which had a carved bowl as large as a tea-cup with three radiating stems. It was carved from a knotty excrescence on a beech bole. The writer was unable to learn much of its history, except that it was supposed to have been carved by a chief with the design of his patron and displayed through pride.

The usual guests at a performance of the typed just summarised are the dancer's fellow-villagers and any strangers who happen to be present in the village. Great as is the desire of the kukusiut to impress their uninitiated fellow-tribesmen, they are still more eager to impress strangers. Hence the presence of Carriers adds piquancy to the rites. The writer believes that his presence and interest encouraged the Bella Coola to reperform several ancient rites through a desire to "show off" before someone who was ignorant. In recent years there has been a tendency to concentrate on kusiut ceremonials and to judge a man's worth by his lavishness in them, but this is certainly only a modern development due to the prohibition of the potlatch. Nevertheless, even in former times some individuals preferred to invite foreign guests to kusiut dances and to give them valu-

able presents rather than to save these for use at potlatches. The general concensus of Bella Coola opinion is that a man is foolish to do so, particularly if he impoverish himself to the detriment of consequent potlatches.

The Bella Coola know that the Bella Bella, Rivers Inlet, Kwakiutl, and Kitkatla people have kusiut societies, but until recently all such were considered to be uninitiated in Bella Coola, as Bella Coola were when they visited foreign tribes. A few years ago the Bella Coola, Bella Bella and Rivers Inlet people decided that their rites were sufficiently akin that membership in one tribe would carry with it membership in the others:

"We have now one repository", they say.

This development is due to ease of communication and the diminution of population of the three tribes. None the less, the Bella Coola recognise differences between their rites and those of their neighbours. They say that no other tribe has repositories, and also that in the other tribes the kusiut society is more intimately connected with the chiefs, in fact, that in Bella Bella and Fort Rupert the Cannibals are the chiefs. In Bella Coola even a poor man, uninfluential in every other repect, can be a Cannibal. Theorization is out of place is a descriptive monograph such as this, but the writer gives as his personal opinion that the Bella Coola have adopted much, if not all, of the kusiut ceremonial from other coastal tribes, but that they have profoundly altered it in respect to certain ancient beliefs connected with localized guardian spirits. He further believes that it will be found that this Bella Coola technique has in its turn affected the Bella Bella nad Rivers Inlet Indians. There seems little doubt that the Bella Coola are correct in saying that the society is more important among them than among their neighbours, and the writer feels that dances and rituals of different type have certainly been adapted by the Bella Coola to the kusiut pattern which they have evolved.

It is hoped that this somewhat lengthy description will assist the reader in following the complicated details of the actual rites.

Initiation.

Although kusiut ceremonials only take place during the winter, yet preliminary arrangements and discussions are made and held throughout the year. One of the subjects over which the old men and the marshals debate at length is the initiation of new members. Sometimes the relatives of a young man or woman wish to have him, or her, initaited and propose to use a kusiut prerogative dormant in their family. More often an elderly person is willing to transfer one of his prerogatives to a younger relative, for comparatively few are dormant owing to the small sums needed to validate them. In either case any one of the marshas is consulted. He passes word to his fellows, and to a number of the elderly kukusiut, who meet in the council-place of the village. The prospective novice's relatives are there and express the belief that he is sufficiently mature in mind and intellect to be a credit to the society. If some present object, the matter is discussed at length until all agree to the proposal, or until it appears that there is strong objection on account of the youth or inconsistency of character of the proposed novice. In this case his relatives can only hope that their proposal will be more favourably received the following year. Sometimes the young man or woman is informed that his relatives have exerted their influence with Ano°likwotsaix to make him a kusiut, more often he remains in ignorance until the ceremonial season.

The actual initiation is the same for one admitted under these normal circumstances as for one who has been made a shaman on account of too great knowledge. And sometimes the marshals themselves take the initiative. Particularly if few kukusiut wish to give ceremonials so that there are gaps in the nightly performances, the marshals select a suitable slave and ask his owner to give him some kusiut prerogative of little value. If the latter agrees, a pretext is found to lure the novice to the woods where he is carried, struggling in fear, to the holy meeting-place. Here the marshals discuss what shall be done with him, some suggest that he be killed, to the horror of the "victim". Then someone advises his initiation. After apparently due deliberation this is decided upon, and the slave is told the mysteries of the

society and is warned of the dire fate which will befall him if he tells the uninitiated of his knowledge. The actual ceremonial rites of admission do not vary, irrespective of which one of the three methods they have been approached.

Initiation can take place at any time during the kusiut season. After consulting with the marshals in order to choose an eving when no other dance is to take place, the realtives of the initiate (whom it will be convenient to term X.) invite the kukusiut to their house. Sometimes songs are sung by way of rehearsal, at other times food is distributed at once. As the people are eating one of the marshals stands up to address them, saying that X.'s relatives propose to take him to the repository of the name ------, so that he can become a kusiut. X.'s relatives usually warn him in advance, although sometimes this is his first intimation. Taking the novice with them, several of his relatives, with one or more of the marshals, now leave the village. The kukusiut now disperse and tell the uninitiated in the other houses that X. is going to meet Ano°likwotsaix. His companions hear the news with mingled envy and thankfulness that they are not to have this dangerous privilege.

In ancient times X. and his guides may actually have proceeded to his repository, but for the last fifty years or more it has been customary for the party merely to go to some lonely spot in the woods for the night. Those accompanying X. tell him as much of the ritual of the society as they think fir, not forgetting to emphasize the trust put upon him, and the fate which will befall him if he should communicate his knowledge. He is expected to report that he went to the repository where, looking downwards, he saw Ano°likwotsaix; in Kimsquit he is supposed also to see her husband. (1).

The following morning the kukusiut alone are invited to X.'s house. The marshals meanwhile superintend the laying, and lashing, of planks across two river dug-outs so as to form a dancing platform. On this the singers take their places, in addition to as many kukusiut as can scramble aboard. The craft is slowly p°led either up or down stream, according to the direction of X.'s repository, while more kukusiut accompany it along the bank; the uninitiated watch with

(1). According to one old Bella Coola a sister of Ano°likwotsaix also remains in every repository.

(1). According to one old Bella Coola a sister of Ano'ilkwotanix also remains in every repository.

keen interest from the background. X. and his companions proceed towards the river and on meeting the lashed-together canoes are taken aboard. The singers ~~them~~ strike up any well known kusiut tune, and in time to it as many kukusiut as possible dance on the platform surmounting the canoes. Each uses his own style of dancing according to his prerogative, so that the scene is strikingly varied and animated. X. himself cowers in the centre of the craft, practically concealed from the uninitiated by the dancers. On reaching the village the whole party hurriedly runs to X.'s house, from which the uninitaited are rigorously barred for the rest of the day. Those kukusiut who accompanied the party along the bank of ther iver have preceded them to the house and,as X. enters, the droning cry is raised which always accompanies the appearance of one who has been in close contact with supernatural beings.

~~Immediately~~ If X. is considered very trustworthy, he may be allowed to proceed alone to his repository, although this is only customary when he takes a second or third prerogative. If this procedure has been followed X. ~~immediately~~ tells those present of what he has seen; Otherwise his com panions do so. The uninitiated listen eagerly from the adjacent houses, wondering anxiously what is taking place. Several kukusiut ble whistles, or use bellows-whistles, which increases the awe of the hearers. Presently a herald is sent out. He goes first to the lowest house (1) of the village, then in succession to each of those above, announcing in each that:

"Something strange has happened to X."

At intervals throughout the day he repeats this call, and towards nightfall goes around calling:

~~XXXXX XXXXX~~ ~~Skid p~~ "Skid p, skid p, kukusiaot", meaning "Help, help (~~th~~ X.), ye kukusiut."

The kukusiut assemble in X.'s house, taking their places around the fire, while the uninitiated crowd near the doorway. X. is seated among his relatives and some of the senior members of the society ~~among~~ behind the fire. A herald calls out:

"I want a siki to helpIX."

(1). That is, to the one furthest downst am. By always going to each house in order from bottom to top of the village the hearid av ids any chance of missing a house.

In every village there are two kukusiut who have, embodied with their kusiut names, the professional prerogative of acting as healer to every initiate. It is believed that the ancestor of each obtained this right by means of a revelation from some supernatural healer, with a name, and that since that time the owner of the name is able to insert some of his own power into X. to enable him to sustain the dangers and difficulties of membership in the society. This is the fiction taught to the uninitiated. The profession of siki can be transmitted by willing like any other prerogative. It occasionally happens that the same individual is siki for both kusiut and s saok. In answer to the herald's call, the two siki come forward and crouch behind the fire, one on each side of it. Their faces are blackened with soot, and ~~they~~ each wears a blanket decorated with dyed cedar bark thrown loose over his shoulders, leaving the chest and stomach bare except for a belt of deer hooves or puffin beaks. Meanwhile beating sticks are distributed among most of the kukusiut. They strike furiously on the floor with these, without any attempt to keep time, in fact, the sole object is to produce the greatest din possible.

Helpers now distribute the food which X.'s father, or whoever is responsible for his initiation, has prepared. As at every kusiut ceremonial the marshals are the first recipients, then the singers, and finally any the others without distinction. As the guests are eating, X.'s father gives presents to all, without deference to rank. An announcer calls out:

"Here are (for example) ten bear skins from X.'s mother. They are to obtain for him his cedar-bark bracelets."

These goods are then distributed. Similarly other gifts from various relatives are handed out for his anklets, his blanket, his collar, his headdress and all other parts of his clothing. As each part of his ceremonial costume is validated, X. dons the prepared ornament. A novice's head-dress consists of a round roll of dyed cedar-bark, covering a grass frame; in Stu x and the other villages of the upper valley this is decorated with a tuft of swan's down. The kukusiut of these villages also wear a a distinctive decoration consisting of a swan's skin with the feathers attached. In recent years it has been customary to pile all the goods together and distribute them as a[illegible]t, which has the significance of "something that has vanished for the novice's dyed cedar-bark." Theoretically, the aim of the donor is to distribute all his goods equally, but if he finds that he has some remaining he gives these to the chiefs, or to the relatives of someone whom he expects will soon be a novice. None of the goods used at in general distributions are returnable, but a chief who receives an extra present at the end usually remembers from whom it was received and cancels his debt at the earliest opportunity. There is no close connection between the value of goods expended and the worth of the individual further than a vague recollection of the amount of goods used for his dyed cedar-bark. People always have sufficient goods to validate kusiut prerogatives, in fact, if a proud person gives too lavishly to validate the initiation of a relative, the marshals sometimes burn the goods, giving no explanation other than that the uninitiated must not be led to believe that a kusiut ceremony is an affair of wealth like a potlatch. Formerly goods were given only at initiation ceremonies, but about thirty years ago a chief gave presents, instead of food, at a dance. His example was followed by all, unwilling to allow any superiority, although such gifts are still called "food." The name of the donor is always announced, either the dancer himself or one of his relatives.

Although X. is now a qualified member of the kusiut society, he cannot dance or give a dramatic performance until the ceremonial season following that of his initiation, and meanwhile is a novice. The marshals tell him of the costume he must wear, and the manner in which he must deport himself du ing this peiod. Unless his prerogative is as a Cannibal, Scratch, or Breaker dancer he must constantly keep his face blackened with soot, and in any case must wear a collar of dyed cedar-bark. The marshals warn him that he must be circumspect in dealing with uninitiated persons; he can talk with them, but it is most improper to engage in any familiarity or frivolous play. Otherwise, X. does not have to undergo any special restraints. If he wishes to go hunting he can remove his cedar-bark collar and hang it for convenience in the forest near his village, redonning it as he returns. The kukusiut show considerable interest in their new member, not only by warning him what he must not do, but by ~~kxkxxxxxxx~~ teaching him how to dance and to ~~xxkxxxkxx~~ growl or make others of the necessary, but unusual, noises. During the remainder of the ceremonial season X. is required to attend every kusiut dance, thereby learning much of the ceremonial, and during the following summer his relatives, especially if food is plentiful, frequently invite the kukusiut to his house. The singers beat out well known tunes, sometimes practise ones which will be required for the following winter, and if a song has been made for X. he dances in time to it, in the style proper to his prerogative. Formerly, when there were many novices, dances of this type took place frequently and were useful in giving constant practice to the singers; as no calls from supernatural patrons can come at this time of year, it follows that all such dances are of a none-sacred nature, although the uninitiated are excluded. During ~~thxx~~ his period as novitiate,X. has one privilege ; he can take food from anyone at any type of ceremony. In fact, it is remembered that one novice was bold enough to take food which had been placed as an offering for the dead.

When the first kusiut dance of the next ceremonial season takes place, X. attends and must be present at each until he has given his own ceremony. This is at any time during the season that is mutually agreeable to X.'s relatives and the marshals. If the rites are completed satisfactorily it is a proud day for X. For the rest of the season he, like every one who has given a ceremony, must attend every rite. Ener-

getic novices sometimes give their dances on two, or even three, successive years, though usually a man allows five or six years to elapse between displays.

If X. should die during the year's interval between his initiation and his first dance he is secretly buried by his fellow-kukusiut without the customary mourning rites, and with no uninitiated persons present at the grave. Hissong, if one has been composed by him is sung softly at the grave, and he is interred with adorned in his collar of dyed cedar-bark. During the next ceremonial season, that at which he should have danced, the masks proper to his prerogative are manufactured, and then burnt, as if they had actually been used. The corpse of a kusiut dying after dancing during the ceremonial season is likewise buried secretly with the same rites. In each case the uninitiated are told that death is due to xxxx one of the many dangers connected with the society.

General Observations about the Dances.

A detailed description of different kusiut dances can now be given. Unfortunately, each is so different from the others that it requires a separate description, although considerable repetition can be avoided by mentioning in the first dance those features which are common to all. The first performer is always he who has the prerogative of seeing the supernatural canoe which comes from the land of the Salmon to visit Nusqulx-aista. Several kukusiut have the captain of this craft as patron, and if each should wish to dance the marshals decide who is to do so. Thenceforth there is no order for different dances; the marshals see to it that anyone who wishes to give a ceremony does so without conflicting with anyxxxxxxone else. The first dance described is the one which occurs at the start of every kusiut season.

The Dance of [redacted] Noakxn m. (1).

The Bella Coola believe that on the fourth day after the September moon is full there starts from the Land of the Salmon, in the far west, the canoe Noakxn m, com-

(1). Cf. Boas, P. 40.

manded by a supernatural being of the same name. This craft slowly approaches the Bella Coola River, and proceeds up it, beneath the surface of the water, invisible to all. Its destination is Smai n a, whence its captain leaps to Nusqulxwaista to await the coming of Alquntam. The canoe is manned by a number of supernatural beings, who will be described in connection with the ceremonial on the night of n us m.

Noakxm m brings the salmon to Bella Coola. He travels in an enormous canoe, with four masts but nor sails, laden with food of all kinds and berries. When the weather is fine Noakxm m lowers first one side and then the other of his craft so that the salmon may leave. After swimming around for a time they always return to the canoe, refreshed by their exercise. Intelligent informants In the days of old when people were purified by ceremonial chastity, several succeeded in seeing the craft, and from them it is known that it is bout six hundred yards in length, that it travels without leaving a wake, that any canoes passing near are sucked along after it, and that a mallard duck perches on the bow and quacks continuously. Intelligent informants agreed that the bringing of the salmon during the autumn was inconsistent, but they could offer no explanation. One man belived that this was pointed out not many years ago by a man whose patron was Noakxm m, but that the marshals requested him not upset established ritual by too much logic. Noakxm m is patron for several kusiut, who are believed by the uninitiated to be able to see his canoe. As he passes up the river the kusiut dances begin.

It will be unnecessary to describe the full ritual in each village, as it is supposed to be identical, and probably contains only slight variations, if any. In Tc mot the kusiut who has the prerogative of seeing Noakxm m is a certain Koxolan i, in Kimsquit, Aluskinwas m, and in Stski t, Xemtn m. Although, theoretically, every kusiut should know the origin myth of his prerogative, these are rarely remembered, a state of affairs differing entirely from that with respect to ancestral origin myths. An ancestor of Aluskinwas m is supposed to have seen Noakxm m, decorated with the tails of two eagles stuck in his hair, and the following myth was obtained of the origin of Xemtn m's prerogative:

Cont from 1318

The prerogative of seeing Noakxm m is known as k k alaix, "The Comer", or "The Ever Comer." It will be convenient to refer to the person who has this prerogative as X. As already described, if X. was initiated the preceding ceremonial season, he is forced to dance. In later years, if he wishes to do so, he first consults the marshals, and if they consent he begind his preparations during the u summer. Among other matters, X. informs the singers of his intentions and they begin to compose songs. It is very seldom that a kusiut xxxg is used on successive years; this would be an admission by the singers of their lack of composing skill. Singers know what is expected and are always rrady to use their abilities. Sometimes they make use of snatches from old dongs, but more often they compose afresh, although always on the proper themes. New tunes are also provided.

As the time draws near for Noakxm m to start his voyage, X. anxiously consults any of the elder kukusiut who may be xxxxrx calendrical experts as to the exact date. The Bella Coola system of recording time is not sufficiently exact to avoid errors, but the day ultimately arrives on which the marshals and calendrical experts agree that Noakxm m is leaving. Word is passed around and the singers sleep that night in X.'s house, ready for their duties on the morrow.

Early in the morning X. stands up, gazes fixedly towards the west, and calls out:

"Once more I see what I saw last year," "I see Noakxm m rounding the first promontory", or some other more or less specific claim to xxxxxg a vision.

Itx is believed that Noakxm m must round four points before reaching Bella Coola, in fact, his journey beneath the sea is just xxxhxxxxxx similar to that of a canoe pushing up one of the long fords.

The uninitiated are told to leave, in fact they are probably glad to do so in consequence of the fear with which they regard the kusiut rites. Some of the marshals are always in readiness and one of them tells a herald to go to every house, repeating what X. has said. This serves both to impress the uninitiated, and to notify the kukusiut of what is about to take place. Then the herald visits each house, inviting the kukusiut to assemble. When all have gathered, the singers, seated behind the fire,

begin to beat out one of the songs composed during the summer months. The theme is of X.'s phenominal eye-sight, due to his patron having sent to him the supernatural being, Nuɬals mtn m, at the moment of his departure. It appears as if Nuɬals mtn m does not possess corporeal form, but is rather a sight producing medium. In the song he is often likened to a swift-flying bird; when the unitiated hear of this they are suitably impressed with the remarkable ability of X. at having such a creature sent to him. X. has donned a head-dress consisting of the white tails of two eagles; the writer was unable to learn whether or not he dances within his own house. The kukusiut listen to the song, and when it is resung they join in. ~~Thkw~~ They practise it repeatedly, until familiar with both words and tune. Then the singers beat out a second song, the them of which is Noakxn m's journey, and the manner in which he is rounding the first point. His craft is often described figuratively as a cloud, or a flock of birds. These two songs are sung and resung, until all are familiar with them. This part of the ceremony lasts for about two hours.

The singers, and any others who are prepared to beat time, are always provided with long, flat, thin sounding-boards to increase the din of the sticks with which they beat time. When the marshals decide that the two songs have been sufficiently practised, they tell some of the kukusiut to carry these boards to the bottom house of the village. Not only do they do so, but they scatter clean sand on the floor, as is done whenever a supernatural being appears. The uninitiated persons within the house watch with great interest. Next the singers enter and take their places behind the fire, then other kukusiut and finally X. himself, with face unblackened, but attired in a collar of dyed cedar-bark and two eagle tails in his hair. On his head He wears a thin cylindrical head-dress of dyed cedar-bark, which is ornamented with swan's down by the inhabitants of the villages of the upper Bella Coola valley. His collar consists of a roll of grass, entirely covered with dyed cedar-bark from which pendant tassels of the same material hang down over his chest. Similar collars are worn by a nack dancers, except that the tassels hang down their backs. Every kusiut dancer wears these two ornaments, and those who have the necessary prerogative adorn themselves with an apron of deer hooves or puffin beaks. Blankets are always worn.

As the singers beat out his first tune, accompanied by the voices of themselves

and other kukusiut, X. dances. Since his style is typical of all kukusiut except Cannibals and a few others, it will be well to digress at this point in order to describe it. X. raises his arms until their upper parts are approximately the height of his shoulders, and project outwards and slightly to the front; the arms are bent at the elbows with the forearms vertical, this brings the hands opposite the top of the head. Both wrists are shaken constantly, bringing the muscles of the lower arms into play, so that the whole hands are constantly quivering without spasmodic movements. Ability to do this is one of the marks of a good dancer, and this incessant shaking is continued without stop throughout the dance. Most kusiut songs are in five parts, which can be describes as three verses, separated by two choruses. Near the beginning of the first verse X. stands up, raises his arms, shakes his dangers, then slightly bends his legs and begins to step in time to the beating of the sticks. Some dancers remain almost stationary, marking time, to use the military term, others advance in steps of an inch or so, at intervals slowly revolving sun-wise. Sometimes X. introduces a variation by bending from side to side, in which case one hand rises above the other. If the time of the song is very slow, he sinks, bending his knees to a great extent, and advances in more lengthy strides, never ceasing to shake his hands. At each chorus the time becomes so rapid that it is impossible to move the feet in accord with it, and then X. crouches, with shaking hands as only movement. If it is a woman who is dancing, for, like most kusiut prerogatives, this one can be held by a woman, the style of dancing is quite different. Keeping the upper part of each arm close to her body, the dancer extends her fore-arms, outwards, parallel to the ground, with the palms upwards. Like a man, she shakes her wrists, but few female dancers move from the spot on which they started, except perhaps to turn around, sunwise. Heralds always keep up a running fire of comments, especially when a woman is dancing, urging her not to be bashful, but to allow her breasts to shake.

Kukusiut are always ready to assist one of their fellows, so that three or four

friends are always willing to accompany the dancer. They stand close behind him, at frequent intervals blowing over his head the eagle down which either X., or some of his relatives, have given them for this purpose. When he crouches down during the chorus they crowd close around him. Particularly in those dances fraught with danger to the performer, it is customary for any number of his friends, either men or women to dance to "help" him. Anyone wishing to do so merely stands up and begins, irrespective of what part of the house he may be in. It is considered contrary to good manners for a father so to help his son, a brother a brother, but a dancer is pleased to have anyone else help him. It is said that in Bella Bella certain kukusiut have definite prerogatives of helping in this way, but this is not the case in Bella Coola. Throughout every dance the kukusiut women utter their droning cry.

This, then, is the type of dance which the uninitiated in the bottom house see. They hear, too, the songs, and gaze with awe at X., imbued as he is with the supernatural power of sight. Both songs are sung, and X. dances to both. Then the sounding-boards are picked up and taken to the next house, where the whole ceremonial is repeated. This is done at each house of the village.(1). All the kukusiut now return to X.'s house, where he once more dances to his songs. N. A box-drum is always used to help the singers in keeping time, but when the songs have been finished two men continue in turns to beat this all day. X. always arranges to have a relative or friend superintend the distribution of food, which follows his final dancing. As the kukusiut are eating the marshals deliver their usual admonishments, a task that accompanies every meal. Then the marshals call on the people to erect a raised platform between the fire and the back wall of the house. Materials have been placed in readiness so that it is an easy matter to build a framework a few feet in height of which the flat top is screened by a matting wall about three feet high. This is often decorated with designs of dyed cedar-bark without ritual significance as far as the Bella Coola of to-day are aware. Since a platform of this kind is usually built when a call comes to a dancer, it can be assumed that the coming of Nukals

(1). A Kimsquit informant failed to mention this going from house to house. The writer is unable to state whether this was an oversight, or whether the practice occurs only in Bella Coola itself.

[illegible]. K. climbs to this platform, the [illegible] disperse, and only the incessant pounding of the drum [illegible] proves that some untoward event is taking place. [illegible]

K. is supposed to be gazing constantly to the west, watching for another sight of Noakum m. With the aid of any friend, K. arranges his eagle tail head-dress on a box so that it projects above the wall of the platform as if he were sitting within. The uninitiated understand that K. is watching, and [illegible] the motionless eagle tails confirm their belief. [illegible] in the back-room, K. remains hidden, never leaving the house except when necessary, and then only under cover of night.

On the fourth day after his first vision, K. stands up and cries out:

"Yugulx", "The Point."

The significance is that K. sees Noakum m as he looms around the first point. A herald

time the song describes how Noakxn m has rounded the fourth and last pronontory and how the supernatural beings above have sighted him. This is the fifth song used for X. As on the previous occasions, X. conceals himself on the platform after making a tour of the village.

On the morning of the fifth day later, X. cries out that Noakxn m is at the mouth of the river where he has tied his craft to the stakes of a salmon-trap. The belief of the Bella Coola is that he approached up an underwater fiord, into which flows an underwater river provided with a salmon-trap; X. alone can see these phenomena. The herald repeats from house to house what X. has said. The kukusiut, too, visit each house, singing the song while X. dances. X. and the singers always decide beforehand on his actual announcement, so that the words of the song will be in agreement, as if the singers had composed it on the spot. Once again X. retires from sight.

Five days later X. arouses the household with his loud shouting:

"Noakxn m is in the river itself. He has reached the home of the Resident, Imimatłnaix is mooring his craft. k kanmem and Alałl mktn m are greeting him."

The herald repeats this intelligence throughout the village. The uninitiated know in general terms who these supernatural beings are. The Resident lives under the water at the mouth of the river; his function is to see that the river and the salmon are properly looked after, in fact, he is practically the supernatural archetype of the River Guardian. Imimatłnaix, "The Moorer", is a child supernatural one who stays with The Resident and whose sole function appears to be the mooring of Noakxn m's craft. k kanmem is sent by Smai n a, who in this connection appears to have human intelligence, to greet Noakxn m, and with him come Alałl mktn m (1) Smai n a's son, to assist Noakxn m in poling his craft up the river. All these beings are patrons for different kukusiut. The Resident is also known as Amtakłis.

The kukusiut assemble in X.'s house as on the previous occasions; according to some informants two songs are used on this day, others say only one. The people proceed in the usual manner to the lowest house, and make their way up the village.

(1) Some informants state that there are four of these beings.

When about half through the village, X. shrieks out that Numatɬ m has brought a call to him. The woman and the heralds call out loudly and X. hastily returns to his own house, from which the uninitiated are at once expelled. Numatɬ m is one of the supernatural beings who has travelled with Noakxn m for the sole purpose of bringing a call to X. If the calendrical experts have been successful in theirreckonings, the November moon will first be visible on the night of this day. Several of the older Indians admitted that errors were common, and that sometimes four days more had to elapse, in which it was said that Noakxn m was paddling up the river. poling As Noakxn m ~~paixxxxx~~ passes up the river, so do his dancers in the different villages receive their calls on successive nights. It is assumed that he can pass several adjacent villages on the same night, but the kusiut season is two or three days shorter in Stu x and the upper villages than in Qomqo ts. Exact information on this point was unavailable. Noakxn m travels to Smai n a, where he leaps to Nusqulxwaista and places his pole within the house. All the supernatural beings crowd in after him to wait for Aɬquntam, but as soonnas the latter enters Noakxn m seizes his paddle and starts his journey downstream.

Now that X. has received his call, the ceremonial continues for four days more in a manner typical of kusiut dances. Only variations from the pattern about to be described will be given in later dance rituals.

X. spends the rest of this day on which the call has come to him, the twenty-fourth of the whole rite, within his house. In the evening a herald summons the kukusiut to his house, this being the night of ts xtamem. In Stu x the call used is:

"Skin p Stu xao", "Cure, ye Stu x people", because it is believed that a call almost kills a Stu x person. This is probably true for the people of the other villages of the upper valley. In the lower valley and at Kimsquit the ~~xxii~~ cry is: Elsewhere this cry is used only when ~~the~~ a novice receives his first call.

"Snux x ɬ imut kukusiaot," "Bring light, ye kukusiut."

Care is always taken to use thr right expression with reference to the locality of the dancer's repository.

~~Whenxxii~~ All the kukusiut are expected to attend, in fact, they are glad to do so, but the only ones for whom attandance is compulsory are the novices. When

all have assembled, the singers first beat out a song of which the theme is the supernatural beings which X. has seen during the day. The audience listens, and joins in on repetition until they have learnt it. Apparently the singers use their own discretion as to whether they practice two new songs on this occasion, or reserve a second for the following night. When the new ones have been learnt, the singers beat out the whole seven, or eight, used for X. and he dances to them, while the women drone and the audience joins in. The general effect is remarkably impressive in the dim light of one of the large wooden houses, nor is the music displeasing to the ear. The ritual of X. on ts xtamem differs from that of most kukusiut in that a number of songs have already been composed and learnt. On most occasions the kukusiut now hear for the first time one song only, to which the performer dances after it has been sufficiently practised. After the dancing food is distributed and the marshals give their customary admonitions. The kukusiut then disperse, with the exception of the novices who sleep in X.'s house. X. himself does not withdraw to his platform.

The next day is that of nusiutals p. A herald is sent to every house to call out:

"Tłpan p, tłpan p, kukusiaot," "Cut, cut, ye kukusiut."

The uninitiated do not understand that this is an invitation to cut wood for the masks.

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repayment. If one of the eight songs remains yet unpractised, the singers beat out their final composition, while the kukusiut listen attentively. As soon as they have learnt it, the whole eight are resung, while X. dances to them. Singing and dancing on this night, as well as on the one immediately preceding, serves as practice for the furure occasions when uninitiated are present and when it would be a calamity if anything untoward should occur. In other kusiut dances, at which songs have not been learnt in advance, a second is first used on this night of nusiutals p. A few years ago a leading chief started an innovation by having only obe song composed for himself, instead of one on ts xtamem and one on nusiutals p. Some kukusiut follow his example, others continue the former practice of two, only the dance of Noakxn m and a few others have additional. X. has consulted with his the marshals concerning the number of masks which he wishes to use. Ano°likwotsaix appears at every dance, but each differs with regard to the other supernatural beings portrayed. A man always displays his patron, as well as any other beings connected with him. Thus X. xix shows Noakxn m, xx many of the passengers who come with him, and the supernatural beings who meet him at the mouth of the river. The actual number depends largely on the amount of expenditure X. is willing to make. Any kusiut can make a mask, but the preference is always given to a skilled carpenter, who uses his best efforts to make something fine and distinctive. X. asks any capable kusiut usually one of the marshals, to allot the work. He holds up one of the cross-sections of wood, and calls upon any person he chooses, usually with the concurment of X., to make it into a named supernatural being. When all the work has been apportioned the people disperse. X. sleeps anywhere within his house that night.

The next day, the twenty-sixth of the ceremony, is gotł m. Early in the morning a herald summons all those to whom work has been allotted to X.'s house, where the blocks have been left. All morning they carve diligently, The speed with which masks are completed is surprising, and the workmanship achieved before the introduction of metal tools is little less than wonderful. In the middle of the day a few kukusiut men, no women, are invited to share "the carpenters's meal", as the food provided by X. is called. After the meal the guest depart while the craftsmen con-